

***Vicissitudes* by W. Gregory Turner**

The piece was commissioned by a consortium of Timothy Higgins, Nicole Abissi, Peter Ellefson, Stephen Lange, Steven Menard, Jeremy Moeller, Colin Williams and Jeremy Wilson, and premiered on June 12, 2015 by Stephen Lange and Deborah Yasutaki at the Cleveland Trombone Seminar.

A vicissitude is defined as “a change of circumstances or fortune, typically one that is unwelcome or unpleasant”. Throughout this piece, Turner includes several unexpected twists and turns, from extended performance techniques, to rapid changes of tempo and style, to the fascinating sounds of sympathetic resonance in the piano strings during the cadenza. The piece begins and ends around the key center of D, but with some truly surprising dissonances and extended harmonies that will raise eyebrows in one moment and bring a smile to your face in the next.

W. Gregory Turner's music has graced projects across all media, from feature films and television to CGI movies, videogames and apps. A composer of immense versatility, as well as a confessed technology junkie, Turner's love of all things orchestral coupled with his experience in an ever-increasing list of genres give him the ability to effortlessly move between projects as diverse as psychological thrillers and children's fantasy. His writing encompasses music for symphony orchestra, big band, a cappella choirs and vocal groups, as well as digital orchestrations in his state-of-the-art recording studio.

In his concert music, Turner's voice showcases a broad musical palette - splashes of the tones, textures and rhythms to which he has been naturally drawn, as well as the styles he has been called upon to absorb while working on a vast array of media projects. His musical aesthetic paints a rich canvas with an unwavering sensitivity and uncommon emotional depth through the use of melody, space and texture. His is music to move the listener, to touch them. wgregoryturner.com

***Tresin Terra* by David M Rodgers**

Tresin Terra (“Three for Earth”) began as a much shorter work, originally composed for my former student, Josiah Williams. I heard Josiah premiere the work on his senior recital and absolutely fell in love with it. I approached the composer, David Rodgers, also an alumnus of the Blair School, and asked if he might consider expanding the original work into a three-part suite. He agreed, and David and I were able to

premiere the new expanded work at the 2017 International Trombone Festival in Redlands, California.

This piece has some challenges, not the least of which is David's creative use of ostinato rhythms and his love of the key of G-flat! But the technical challenges of this piece are SO worth the effort. The big thing to remember for anyone who performs *Tresin Terra* is that there is a TON of freedom and leeway for creativity and personal expression in the work. The almost complete absence of articulation markings in the trombone part is intentional. I chose to use a modified soft jazz articulation throughout, but performers should feel free to experiment. The opening cadenza/improvisation is another area where someone could really make the piece "theirs", as are the many pauses of the 2nd "movement", subtitled "For the Beauty of the Earth".

David Rodgers says about the piece: "*Tresin Terra* is a programmatic work for trombone-piano duo, inspired by the beauty in the way nature creates out of necessity. This work combines elements of composition and improvisation in a fluid musical medium ideal for performers who revel in the energy of creating and reacting in the moment." davidmrogers.com

***Blue: A Broken Glass Bottle* by Ryan Middagh**

The piece was commissioned by Jeremy Wilson in the spring of 2017. This work for trombone and loop station is an introspective reflection of a personal journey I have been undertaking for the past several years, and a journey I am still on. The medium of this piece, though initially a challenge, provides a perfect canvas to musically communicate the idea that real and meaningful change takes time. The opening and ending melodic material gives the work its title, and in the opening is intended to represent an internal struggle and an acknowledgement of the necessity to change. When this material returns at the conclusion of the work, it represents resilience, and a reminder of where this journey began, and hoping that the change for the better will continue every day. Very often in music, we have the privilege of collaborating and conversing with others, but in this work the musical conversation is internal. ~ Ryan Middagh ryanmiddagh.com

Secure. Contain. Protect. by **James M David**

The SCP Foundation is a fictional extra-governmental organization dedicated to securing, containing, and protecting numerous paranormal entities. Created by a thriving online community of writers, each "SCP" is a form of short fiction that describes the physical and mysterious properties of the entity, typically in a dry, bureaucratic tone. This sonata for trombone and piano was inspired by three of these remarkably creative stories.

SCP-882 "Machine God" describes a sentient collection of metallic gears that compels humans to add more and more components to its mass. Anyone near the entity will experience auditory hallucinations of ticking, grinding, and clicking sounds that gradually increase in intensity. The object is depicted musically as a persistent ostinato built by layer upon layer of polyrhythms and quick darting motives.

SCP-1342 "Future Voyager" is an object that is nearly identical to the Voyager I space probe launched in 1977. However, the SCP was constructed in the year 42,412 AD by a civilization hundreds of light years from Earth. Like Voyager, it contains a "golden record" that holds a message for humanity. The civilization that built it found Voyager and learned much of humanity's achievements in art and science. The two cultures flourished from their communications across the stars. As technology improved and resources dwindled, they eventually clashed and humanity almost completely wiped out its rival. The few survivors sent a replica of Voyager into the distant past to warn humanity of its future and remind them of the music they shared. Famously, the Cavatina from Beethoven's String Quartet no. 13 was included on the original "golden record" and is quoted in the movement.

SCP-682 "Hard-to-Destroy Reptile" is a large, hyper-intelligent reptilian creature that can withstand and adapt to almost any force or environmental hazard. One of the oldest and most beloved SCP's, it has become something of a mascot for the author community. The big lizard is given a raucous Latin dance that incorporates slide glissandi as well as reincorporating the previous movements' themes into its sturdy frame. ~ James David jamesmdavid.com

Red Sky by **Anthony Barfield** (piano reduction by Anthony Paarup)

Red Sky is a representation of the Big Bang Theory. Science tells us the universe continues to expand from a single point. All the matter, energy, and light in the universe were compacted into an infinitely dense point. The universe then

tremendously expanded. Red Sky focuses on space, matter, and energy as a whole. ~
Anthony Barfield anthonybarfield.com

The following commissioned the piano reduction: Josh Bynum (Lead) - University of Georgia, Mark Babbitt - Illinois State University, Justin Cook - University of Central Arkansas, Stephen Farrell - U.S. Naval Academy Band, Bruce Faske - Arkansas State University, Natalie Mannix - University of North Texas, Bradley Palmer - Columbus State University, Jonathan Whitaker - University of Alabama, Colin Williams - New York Philharmonic, Jeremy Wilson - Vanderbilt University